The Scottish National War Memorial

THE
SCOTTISH NATIONAL
WAR MEMORIAL

M. Meredith Williams 1927

THE SCOTTISH NATIONAL WAR MEMORIAL

AT THE CASTLE EDINBURGH

A Record and an Appreciation

by SIR LAWRENCE WEAVER

LONDON
COUNTRY LIFE, LTD.
20, TAVISTOCK STREET, W.C.2

First Edition - - - *July* 1927
Second Edition - - - *July* 1927
Third Edition - - - *July* 1927
Fourth Edition - - - *Sept.* 1927
Fifth Edition (in new form) *April* 1928

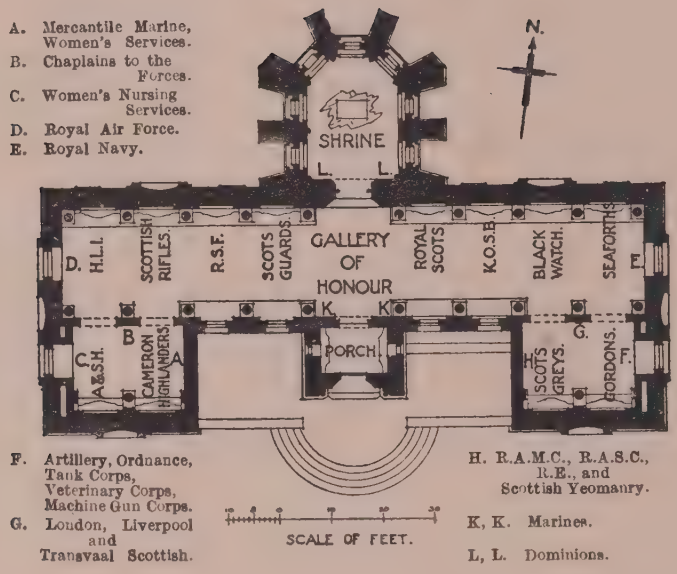
Paper Covers, 2*s*. *Cloth*, 5*s*.
Quarter Leather, 10*s*. 6*d*.

PRINTED IN GREAT BRITAIN

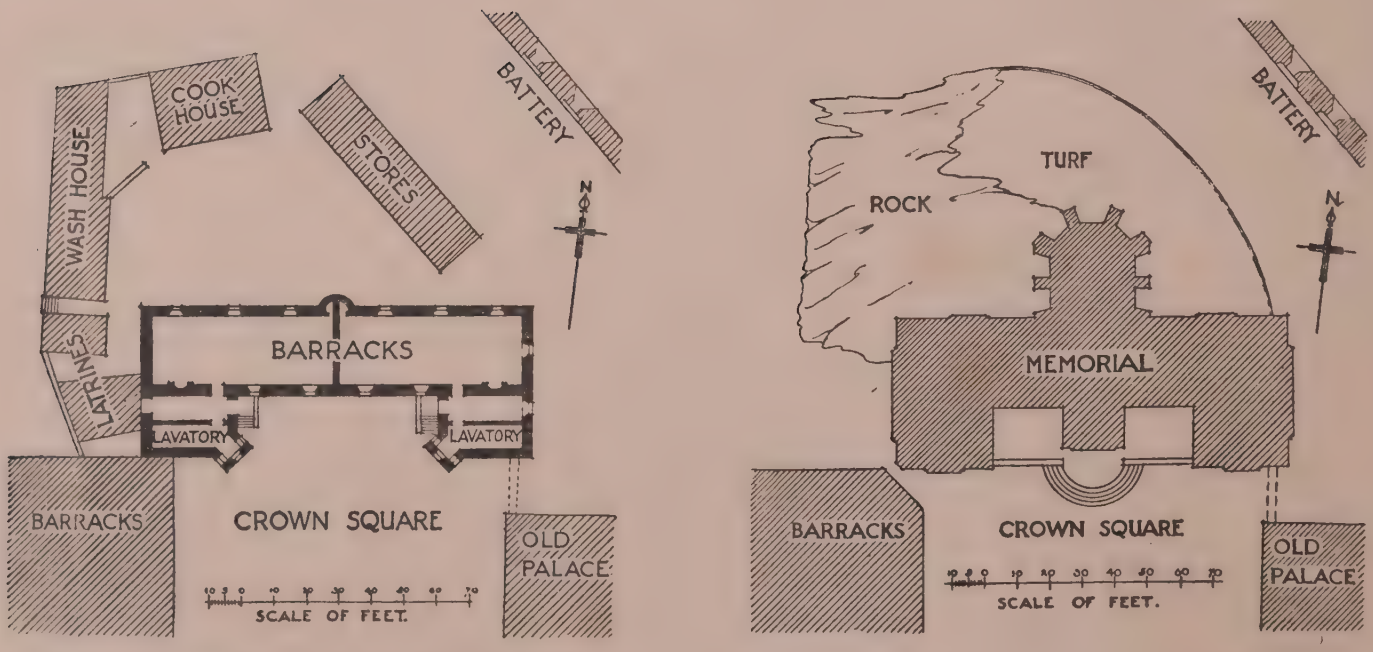
SCOTLAND laments the glorious, England mourns the dead. The noble Scottish National War Memorial typifies this characteristic of the race, as the silence on Armistice Day is symbolic of the English temperament. When the Englishman bows his head, the Scot lifts up his voice. While England has made an ethereal monument of her inarticulateness, Scotland has seized the occasion to mobilise all the resources of her national art into a visible monument with form and colour. Scotland needs sorrow for her art to become manifest. Her greatest poetry, her most haunting music are laments. The Celtic strain causes the Scot to dwell long on the tragedies of his history, so that the Englishman is apt to get the impression that the story of Scotland is a chapter of disasters, he himself being rather inclined to glorify the periods of prosperity in the history of his nation. Probably both races have had an equal share of happiness and sorrow. But, whereas the Englishman walks his valley and makes a lyric of its streams and homesteads, the Scot watches the cloud-shadows chase over the mountains and mourns the dead chieftains. It is such a bias that leads London, by ones and twos, to a flagstone in Westminster Abbey, but drives Edinburgh to crown the Castle rock with a coronach in stone.

LIST OF ILLUSTRATIONS.

Edinburgh Castle, from a painting by M. Meredith Williams – – *Frontispiece*
Plan showing separate memorials – – – – – – – – – – 8
Plan of the old barracks – – – – – – – – – – – 8
Plan of the Memorial – – – – – – – – – – – 8
Edinburgh Castle, from the north-east – – – – – – – – 19
South front of the Memorial – – – – – – – – – – 20
The way into the Castle – – – – – – – – – – – 20
The entrance porch – – – – – – – – – – – 21
The Memorial, from the north-west – – – – – – – – – 22
Detail of east wall, and badges on outside walls – – – – – – – 23
The Shrine, from the east – – – – – – – – – – 24
Angels supporting the Lion of Scotland – – – – – – – – 25
Four of the planets, carved in stone – – – – – – – – – 25
Character of carving of angels – – – – – – – – – – 25
Looking into the Shrine – – – – – – – – – – – 26
St. Michael pendent – – – – – – – – – – – 27
The bronze frieze in the Shrine – – – – – – – – 28 and 29
Within the Shrine – – – – – – – – – – – 28
Detail of the Shrine and steel casket – – – – – – – – – 29
A glimpse of the east wall of the Shrine – – – – – – – – 30
Four of the windows in the Shrine – – – – – – – – – 31
The Hall of Honour, looking west – – – – – – – – – 32
South-west bay of Hall of Honour – – – – – – – – – 33
South-east bay of Hall of Honour – – – – – – – – – 34
Royal Scots – – – – – – – – – – – – – 35
Scots Guards – – – – – – – – – – – – – 35
Royal Scots Fusiliers – – – – – – – – – – – 35
Cameronians – – – – – – – – – – – – 35
Gordon Highlanders – – – – – – – – – – – 36
Argyll and Sutherland Highlanders – – – – – – – – – 36
Seaforth Highlanders – – – – – – – – – – – 36
Cameron Highlanders – – – – – – – – – – – 36
Black Watch – – – – – – – – – – – – – 37
King's Own Scottish Borderers – – – – – – – – – 37
Royal Scots Greys – – – – – – – – – – – 37
Highland Light Infantry – – – – – – – – – – 37
Royal Artillery – – – – – – – – – – – – 38
The Padres – – – – – – – – – – – – – 38
Yeomanry trophy – – – – – – – – – – – – 38
Engineers' panel – – – – – – – – – – – – 38
London, Liverpool and South African Scots – – – – – – – – 38
Royal Air Force – – – – – – – – – – – – 39
Mercantile Marine – – – – – – – – – – – – 39
Royal Navy – – – – – – – – – – – – – 39
Royal Marines – – – – – – – – – – – – 39
"In honour of all Scotswomen" – – – – – – – – – 40
Nursing Services – – – – – – – – – – – – 40
The War at Home: Anti-Aircraft Services – – – – – – – – 41
Women's window in Hall of Honour – – – – – – – – – 41
Carrier pigeons – – – – – – – – – – – – 42
Pelican in her piety – – – – – – – – – – – – 42
Tunnellers' friends – – – – – – – – – – – – 42
Four of the animals which served in the war – – – – – – – – 42



PLAN SHOWING POSITION OF SEPARATE MEMORIALS.



PLANS OF OLD BARRACKS AND OF THE BUILDINGS, NOW DESTROYED (*left*), AND OF THE MEMORIAL (*right*).

THE SCOTTISH NATIONAL WAR MEMORIAL

AT THE CASTLE EDINBURGH

Let us now praise famous men, and our fathers that begat us. . . .
Their name shall remain for ever and their glory shall not be blotted out.

IT is in the spirit of these deathless words from Ecclesiasticus that we shall best understand all that the Scottish National War Memorial means to all faithful Scots the world over. It is characteristic of the genius of Scotland that she alone, among the Kingdoms of Britain, set surely and unhurriedly about the solemn task of creating a national memorial to her Hundred Thousand Dead. As one of her own poets has written :

They pass and smile, the children of the sword,
No more the sword they wield,
And O, how deep the corn
Along the battlefield !

England's national memorial, the Cenotaph, noble as it is, was the outcome of a chance. The first anniversary of Armistice Day fell to be commemorated. A solemn observance was ordained to take place in Whitehall. A focal point was needed. The Cenotaph was designed in an evening by Sir Edwin Lutyens and set up hurriedly in lath and plaster. The observance came and passed, with its poignant two minutes' silence. The heart of London was wrung, and there came a demand that the Cenotaph should become an abiding thing. A year passed and the Cenotaph arose again in stone ; it will stand as a beacon of sacrifice lighting the future—a sacred thing indeed, which none passes without uncovering. But it is not England's deliberate offering to the memory of her dead ; rather the crystal deposit of a passing, if splendid, emotion.

The Shrine that crowns Edinburgh Castle is of another sort. Scots from every corner of the world have contributed to this casket of memories.

How it came to take its present shape can be told shortly. So long ago as January, 1918, the Government, through the then Secretary for Scotland, the Rt. Hon. Robert Munro (now Lord Alness), indicated that Edinburgh

Castle would not be needed for any large body of troops after the war. The War Cabinet was willing that the peak of this rock, round which Scottish life and history had surged for centuries, should be dedicated to the purposes of a War Memorial and ultimately develop into a treasure house for the national history of Scotland. Even before the Armistice a committee was set up, with the Duke of Atholl as chairman, to consider how best this purpose might be achieved. By July, 1919, they had reported that there should be a dedicated shrine on the apex of the Castle Rock, to which the relatives of the fallen might resort for devotional purposes. The first scheme submitted covered great improvements to other buildings than that since used for the Memorial, and a larger policy than, after mature deliberation, seemed feasible. But the issue of this national effort slowly clarified, and the work began to go forward in December, 1924, on modified, but still noble, lines. Slowly, laboriously, not without controversy—though that is forgotten to-day—this sanctuary of Scotland's anguish and love and pride has grown out of the materials of her past, re-shaped by the tenderness and the arts of to-day. This is not the time to look back on the doubts that many distinguished Scotsmen and Scotswomen felt about a change in the planning and sky-line of the Castle. There was much " bonny fechting " in the newspapers, and no one a penny the worse ; I doubt not, the design was refined in the fiery process.

But there the Memorial stands to-day, the deliberate and abiding gesture of Scots the world over, a great act of reverence and of love that will hearten generations to come. Never was memorial built that linked so intimately the immediate with the remoter past, that gave to what is new the dignity that the older lacked.

The old barracks which formed the north side of Crown Square were built in 1755, from the designs of Charles Tarrant. The south front was altered and the interior remodelled about 1870, from the designs of Robert Billings, that clever draughtsman, but indifferent architect, who also added the cupola and the bartizans at the corners.

This block occupies nearly the same site as the Chapel of St. Mary, founded by David the First, rebuilt by David the Second about the middle of the fourteenth century, and afterwards used as a magazine and armoury, until demolished to make way for the barracks. It is impossible that any part of the old chapel walls can be incorporated in the existing structure. The alignment of the walls is different, for the orientation was changed to give a better entrance to Crown Square. The old stones were, however, utilised, and some of the moulded Gothic jambs may still be seen built into the eighteenth century rubble. In height and length this building corresponds roughly with the old chapel, and to this extent preserves the ancient outlines of the Castle, though the form is entirely different. But the retention of the old rubble walls is a very precious feature of the Memorial, for they were built of rude and noble stones richly various in their red and brown and golden hues. This character of the existing

walls should be marked, for it dictated the strong, even coarse, detail of the new ashlar work—the old stones would have laughed at a new refinement of detail. On the northern side of the old barracks there was a clutter of mean buildings—cookhouse, latrine, and what not—which could claim no merit whether historical or æsthetic. When Sir Robert Lorimer, A.R.A., R.S.A., was given the exacting and responsible task of creating order and beauty out of confusion and ugliness, he solved, after several essays, a complex problem with a just appreciation of all the factors. What was old and worthy he retained. What was only elderly and demonstrably unworthy he swept away. The accompanying plans show with what discreet conservatism the remodelling has been accomplished, with what judgment a building that none could admire has been re-framed to a shape of dignity and beauty.

A PERAMBULATION OF THE ROCK.

The Memorial stands on the pinnacle of the great rock whose frowning castle dominated the old town during Edinburgh's fighting days, and now smiles down protectingly alike over old town and new. It is a long, but fascinating, approach. We cross the fine parade ground, oddly named the Esplanade, and enter the castle precincts across the drawbridge and through the old archway. It is no small toil to walk up the paved causeway, but as we wind round and Edinburgh stretches out like a map at our feet, and the salt water is seen in the far distance, the effort is well repaid.

The first sight is of the west end of the Memorial, with its great canopied niche containing a figure of Freedom, one of a series of eight representing the motions of the spirit of man. It is worth noting what subtlety of scale Sir Robert Lorimer has given to his building by making these figures small in relation to their setting.

We make our way towards the Half Moon Battery and get the full north view of the building and its soaring Shrine. It is here that many sordid buildings have been cleared away and the jagged surface of the living rock revealed. Very wisely, no parapet wall has been provided to separate the causeway from the Shrine. Tender alpines nestle in the fissures of the rock, and turf carpets the level spaces of the foreground.

We pass on eastwards and notice the panels which reproduce the old divisional signs. Such signs have no military tradition behind them, and their use has ceased with peace. But they were familiar enough in the streets on countless khaki tunics, and in a war where the unit was as often a division as a regiment, when a blazing personality seemed to attach to such famous divisions as the Ninth and Twenty-ninth, the divisional symbols meant a great deal, and it is well that their forms have been thus crystallised.

At the south-east corner of the Memorial the old barrack building flung a slender arch across to the eastern wing of the older fabric facing Crown Square, and this has been retained.

This brings us to the south front, and we ascend a flight of circular steps to the porch of the Memorial. Over the door of entry is a great arch, and, recessed within it, a mysterious figure symbolic of the Survival of the Spirit, modelled by Mr. Percy Portsmouth. There is a reminiscence of Chartres and even of archaic Greek statues in the long, straight folds that enrobe the figure. It rises from a great corbel adorned with the phœnix, age-long symbol of the Resurrection.

We go through the porch. Stretching right and left of us is the great Hall of Honour, but at first we have no eyes for anything but the soaring arch which gives access to the Shrine, and, through it, for the brooding pendent figure of the great Archangel silhouetted against the jewelled windows.

The Shrine bears much the same relation to the Hall of Honour as the sanctuary of a church to its nave. The Hall is for record and remembrance; the Shrine for those deep emotions that transcend individual sorrows and swell into a *Sursum corda* for those who see what sacrifice has won for mankind. Over the casket that enshrines the names of those who gave their lives that we might live there soars the central window of a group of seven. The figure on the Cross is not the Dying Christ, but mankind in triumphant resurrection through suffering and sacrifice; the hands and feet are freed from the Cross. The whole story of the seven windows in the Shrine is less of "War" than of "The Warring element in the destiny of man." In that form the qualities evoked by war can be recorded without comment: War is neither glorified nor condemned.

The form of the Shrine made it desirable that the idea embodied in the subject should culminate in the central window, and the subject was planned for statement in three window groups, to be read thus:

(A) The birth of War, in the two windows on the west wall.

(B) Its overthrow, in the corresponding pair on the east wall.

(C) Peace and Praise, in the group of three facing north-west, north and north-east. Each of these groups "reads" as one composition.

GROUP A.—The Killing of Abel—as a generally understood symbol of the rise of enmity, crime, tyranny and war—has been used in the central composition; the immeasurable evil and calamity thus brought about are suggested by Bellona's horde. Cain is represented as but vaguely aware (as an animal might be) of the full meaning of his act; Eve as overwhelmed with mother grief; Adam as awakening to the future and to the dread significance of the tragedy. At the base of the windows are two small compositions of Moses the Law-giver, and the Sacrifice of Isaac, typifying the beginnings of Order and Faith. The figures at the top of the windows represent the Days of Creation, with the Signs of the Zodiac under their feet.

GROUP B.—The Overthrow of Tyranny—is based on the mystery foreshadowed in the Book of Revelation. Enthroned Ruthlessness is represented in window No. 7, Enslaved Mankind in No. 6; the Four Horsemen of the

Apocalypse and the Angels of the Viols in both windows ; the Rider of the White Horse, symbols of spiritual triumph at the top of No. 6, his followers in the corresponding position in No. 7.

At the base of window No. 6, " The souls under the altar "—the cry for revenge ; at the base of No. 7, the souls guided upwards in peace.

Group c.—This forms a kind of Te Deum ; Peace and Thanksgiving pertain more definitely to the side windows ; the central light shows a symbol of God to whom praise is rendered. The Cross rises between figures of the four elements ; above it, the Creative Spirit sits enthroned ; at its base, Bellona dies in the arms of Peace, where East and West unite. At the top of the window is seen the Eternal Spirit. Windows No. 3 and No. 5 represent Praise ; Man re-dedicating himself to Service ; Shepherd, Reaper and Warrior, with Philosophy and Art, in No. 3 ; the Craftsman, with Science and Leadership in No. 5 ; these backed by emerald figures of Hope, Courage, Justice and Patience. At the top of both windows the Elders, with outstretched arms, uncrown before the Divine Figure in the central window. At the base of No. 3, Galgacus and Wallace, with modern defenders of freedom ; in No. 5, Bruce and Alexander III with other figures.

As " The Seven Planets " seemed to form part of the subject-intent of this group, it was originally intended to incorporate them in the design, but, as this did not prove feasible, they have been placed in the tympana over each of the seven windows, carved in stone. The windows culminate at the tops, in the " Days of Creation " and the " Angels of the Apocalypse " ; and the sculptured medallions immediately above them symbolise the Heavenly bodies, and, more particularly, the influences which from earliest times man has supposed the Sun, Moon, Mars, Mercury, Jupiter, Venus and Saturn to exercise on his destiny.

Jupiter represents radiant wisdom and absolute justice. The *Sun*, the overthrow of darkness. The *Moon*, Diana, lyre in hand, seated on her attribute, the bear. *Mars*, the War God ; *Mercury*, the soul bearer ; *Venus*, the love that unites sky and earth and sea ; and *Saturn*, the gloomy spirit of rancorous opposition.

The purpose of the bronze frieze which comes beneath the windows was to represent, so far as space would allow, the various types of Scottish soldiers and sailors who fought on the world-wide battle fronts, on the sea and in the air ; and to show them not in parade order, but in battle kit and working dress as they lived and died. Great attention has been paid to detail so that the frieze shall be a true historical record for the future. All the Scottish regiments are represented and, so far as possible, all the various branches of the Imperial Forces in which Scotsmen served. The Women's Services are also included, and even the animals and carrier pigeons have not been forgotten. Such a work would have been impossible but for the interest and invaluable help of Admiral Sir Reginald Tyrwhitt, General Sir Walter

Braithwaite, Major ffoulkes of the Imperial War Museum, and very many others of all ranks. They have combined with the artists to create a picture as convincing as Benozzo Gozzoli's pageant of Florentine life in the Riccardi Palace.

Brooding amid all this wealth of story and of symbol hovers the impressive figure of St. Michael.

This great archangel is among the noblest of all Christian personages and symbols. The Archangel Raphael engages in kindly acts as guardian of all humanity. Michael is a judge : remote, austere. But his austerity thrills and in no wise repels : his remoteness serves but to add radiance to his majesty : in his might is infinite tenderness. From earliest times he has been given pre-eminence over all created spirits as the witness of Righteousness overcoming Wrong, in the perpetual antagonism between the Spirit of Good and the Spirit of Evil. Captain of the Heavenly Hosts, he is Conqueror of the powers of Hell : but he is Captain also of all earthly hosts fighting in a just cause. He is Conductor and Guardian of the spirits of the dead.

And so he broods above the casket where lie written the hundred thousand names of those who were faithful unto death.

The illustrations show the design of the casket which is the gift of Their Majesties the King and Queen.

It is a notable example of smith work. On the great hasp that lifts with the lid is a modelled figure in iron of St. Margaret of Scotland. In a similar position on the back is a figure of St. Andrew: the sides are enriched with angel figures holding shields blazoned with the virtues. The whole design gives an impression of great strength, of a thing wrought to last for ever. The interior is lined with sweet-smelling cedar wood.

THE HALL OF HONOUR.

We leave the Shrine and survey the Hall of Honour to which it forms an inner sanctuary. Here we find eight windows all of pale glass, a practical thought, for there are many inscriptions on the walls to be studied and Books of the Dead to be read on the bronze lecterns before each regimental bay. The four large windows include the record of gallant service by the Navy and the Air Force : the latter with the inscription, " I bare you on eagle's wings, and brought you unto myself." The four south windows form their complement, those representing war " At the Front," these the " War as it manifested itself at home." The entire series makes a complete presentation (within the technical limits set by lighting requirements) of the war as a whole. The main subjects of the south windows are—Guarding Cities from Aircraft (anti-aircraft gun team), Embarkation, and Return, and The Last Post ; but the windows are also designed to symbolise the Four Seasons, representations of which fill the uppermost medallion in each window ; and the ornament is based on flowers proper to each season. The casements contain a series of

small medallions depicting Air Raid, Ambulance, Convoy of Ships, Mine-sweeping, the Manufacture of Cannon and Cartridges, Convalescence, and Guarding the Coast. In all this there is nothing of the waste and cruelty and filth of war : only the majesty of its sacrifices, the burning light of its courage, and the sanctity of its memories.

The long walls are divided into pillared arcades. In each arch is the memorial of a regiment. Here, for example, is seen the tablet to the Royal Scots, that First Regiment of Foot in the British Line, recruited in Scotland on the warrant of Charles I by the doughty old friend of King Gustavus Adolphus —Sir John Hepburn.

The Royal Regiment, of which H.R.H. Princess Mary, Viscountess Lascelles, is the Colonel-in-Chief, is the only unit which has never had fewer than two battalions. It is characteristic of the vast expansion of our arms between 1914 and 1918 that the Royal Scots put no fewer than thirty-five battalions into the field, and have on their roll of honour the names of no fewer than 583 officers and 10,630 of other ranks who gave up their lives.

This is typical of all the regimental memorials, but each differs from the next. Within the sober, constraining influence of a unified scheme, all reasonable liberty was given to each regiment to indicate the emphasis which they wished to be placed on this or that element of their long story. A reference to the plan of the Hall (page 8) will show how ingeniously each unit has been given its place, and how the Navy and the Air Force have their proper homes of dignity at the two ends of the great Hall. Flanking the porch on the south side are two projecting bays, like chapels opening from a nave. Here are commemorated not only certain regiments, but also, at the west, the Women's Services, the Mercantile Marine, and the Padres ; and, at the east, the Royal Artillery, Royal Engineers, R.A.M.C., R.A.S.C. and Yeomanry. This last has its trophy of arms and equipment and pipes, which will be an open book for the antiquary of the future. Hard by is a figure commemorating the London, Liverpool and South African Scottish. High up in both these chapels is a series of roundels in which were modelled, by Miss Phyllis Bone, a pageant of animals which also gave their service of blood and labour. They have their memorial with their masters. This work is true stone carving, not clay vaguely translated into stone.

ARCHITECT ARTISTS AND CRAFTSMEN.

At a future day some critic of architecture will set about the task of appreciating the contribution of Sir Robert Lorimer to the long story of Scottish building. I believe he will say that the renascence during the last thirty years of what is conveniently called Scottish Baronial as a feasible and authentic manner of building is, in the main, the work of Sir Robert.

The efforts of the nineteenth century to adapt to modern uses a manner of building essentially military in form and intention were even less successful

than the early attempts of the Gothic Revival in England. Scottish Baronial is a tower architecture, an expression of methods of living which were crude to the point of being barbarous. In England the type of house which grew round a central hall and developed horizontally was always growing in the amenities of civilisation. The early manor house of the south marked the security of English life. The Scottish tower was no less an expression of the long-continuing element of private warfare which seethed through Scottish life until a far later period. It was not so much a question of the education of the individual who built those stark comfortless homes, but of a defensive tradition which had a practical and continuing significance. When Sir John Scot, of Scots Tarvit Tower, author of that engaging book " The Staggering State of Scottish Statesmen," a man of real culture and of European travel, built himself a home, at the time when Inigo Jones was giving England the subtle Palladian refinements of the Banqueting Hall of Whitehall Palace, he merely piled six comfortless rooms, one above the other, into a gaunt tower with a single wheel-stair : only three of the rooms had fireplaces. The tower had the refinements of the lair of a robber chieftain, no more and no less. The instinct for defence remained vivid when the need was less, but by no means wholly past. It was not until Sir William Bruce built the new part of Holyrood Palace, towards the end of the seventeenth century, that the modern note was achieved. And there was also the factor of national character seen in the work of the craftsman. Detail was broad and strong to the point of coarseness, little touched by the academic refinements which came to other countries with the re-birth of the classical spirit. This is not the place to tell the story of Sir James Hamilton of Finnart, who played in Scotland the part of Cardinal Wolsey in England. He introduced from abroad craftsmen—but from France, not Italy—who sowed the seeds of the Renaissance in the walls of Stirling Castle and Falkland Palace. A robust scoundrel, and skilled in murder and treason as in architecture, he demands our admiration even if our consciences are affronted. But even he could not give to craftsmanship in Scotland a refinement which did not accord with the national character.

There is no task before the architect of any country more exacting and more elusive that to re-create the traditions of the past without fading into mere archæological exercises which mean nothing but copyism. Nor is it enough that the architect shall devise on paper forms that are fitting and beautiful in their own right. It is necessary that living hands, guided by acute intelligences, shall translate into stone and bronze and glass and wood the conceptions of the architect with a perfect understanding of the limitations of material, in a lively sympathy with the purpose and character of the building as a whole. In a national style, like that of Scotland, the individual artists and the individual craftsmen are highly important factors. This was long ago realised by Sir Robert Lorimer. During many years before the war he had trained a body of workers in all the crafts to a perfect sense of the character

of distinctively Scottish work. The result of that is seen in a very noble way at the Thistle Chapel of St. Giles' Cathedral. But the war gravely thinned the ranks of this skilful and enthusiastic band, and not many of those who wrought so faithfully at St. Giles' were available for the National Memorial. The re-created tradition, however, proved to be an abiding and vital thing. Dr. Douglas Strachan, whose St. Andrew window in the Thistle Chapel marked a new quality in Scottish stained glass, remained to bring an intense and ripened experience to the common fund of the Memorial's craftsmen. Sir Robert Lorimer gathered round him a group of workers in many arts who have done something more than produce so many good stone carvings and so many bronze panels. The Memorial strikes the eye and the mind not as a gathering together of many things, but as one thing with many contributing emotions enshrined in varied materials wrought by many people seeking a single end. Miss McLeish lately wrote with shrewd insight : " I have it against craftsmen that they go on putting good workmanship into discarded purposes." It is a true general charge : it would be profoundly untrue if applied to the Memorial. The purpose there was broad, deep and authentic—to translate into terms of stone and bronze and wood and glass the emotions of a nation. That has been done, surely, simply and convincingly, by Sir Robert Lorimer and his devoted band of men and women working to one end. I do not know how it will all strike the English eye, what message it will give to the foreign observer. Let me plainly say that some may find it coarse to the point of crudity. The lettering, for example, has none of the classical refinement of the alphabet from Trajan's Column, which is almost the norm in the best English memorials. It is broad and strong, and I like it, for it seems at home. It is, above all, Scottish, and I know no greater word of praise in this relation. That is not to say that shape and line and colour bow the knee to outworn traditions. The great bronze frieze which adorns the walls of the shrine is wholly modern and convincing, a pageant of the brave hearts who made the Scottish contribution to the struggle of the nations, men and women of to-day casting their lives into the maelstrom of beastliness and heroism. In this task Mr. and Mrs. Meredith Williams, working together with a single aim, have made a worthy record that will abide. Above the frieze soar Dr. Douglas Strachan's noble windows, blazing with colour, glistening with subtle pattern, telling with a Blake-like intensity of symbolism what great movements of the spirits of God and Man were passing behind and through the epic struggles of armies and peoples.

Mr. Pilkington Jackson's *flair* for architectural sculpture fitted him to be the captain of the band of carvers who have jewelled the Memorial with sculpture of every sort. I would like to write here a roster of all those whose hands contributed something of strength, something of sweetness to a unity which impressed me profoundly, which will, over the years, touch the hearts and minds of uncounted thousands. But the catalogue would be too long, and I

can only salute them as a team. Someone has said that architecture is building touched with emotion. Robert Louis Stevenson wrote of learning the art of using words *to convey truth and arouse emotion*. Sir Robert Lorimer and those who work with him have given Scotland a building that conveys the truth of sacrifice and arouses the emotion of gratitude ; that is much to have done.

L'ENVOI.

I could write far more of this work of Scottish piety and Scottish pride, but it is there to be seen. It is only in seeing it that its beauty and solemnity can intimately be appreciated. The antiquary who first wrote for us in Britain of Memorial Monuments, nearly three centuries agone, gave the following sententious but crystal definition : " A monument is a thing erected made or written for a memorial of some remarkable action, yet to be transferred to future posterities." Sir Robert Lorimer, his artists, his craftsmen and his craftswomen have " erected made and written " a memorial of the most remarkable action that Scots have performed for mankind since they became a nation strong and closely knit.

I end with four lines written by Sir Henry Newbolt for a memorial at my old school. Both he and Old Cliftonians will forgive me for altering the initial word, for I know no quatrain that better reveals the spirit of the Scottish National War Memorial :

SCOTLAND, REMEMBER THESE THY SONS WHO FELL,
FIGHTING FAR OVER SEA,
FOR THEY IN A DARK HOUR REMEMBERED WELL
THEIR WARFARE LEARNED OF THEE.

Requiescant in pace.

EDINBURGH CASTLE, FROM
THE NORTH-EAST.

THE SOUTH FRONT OF THE MEMORIAL.

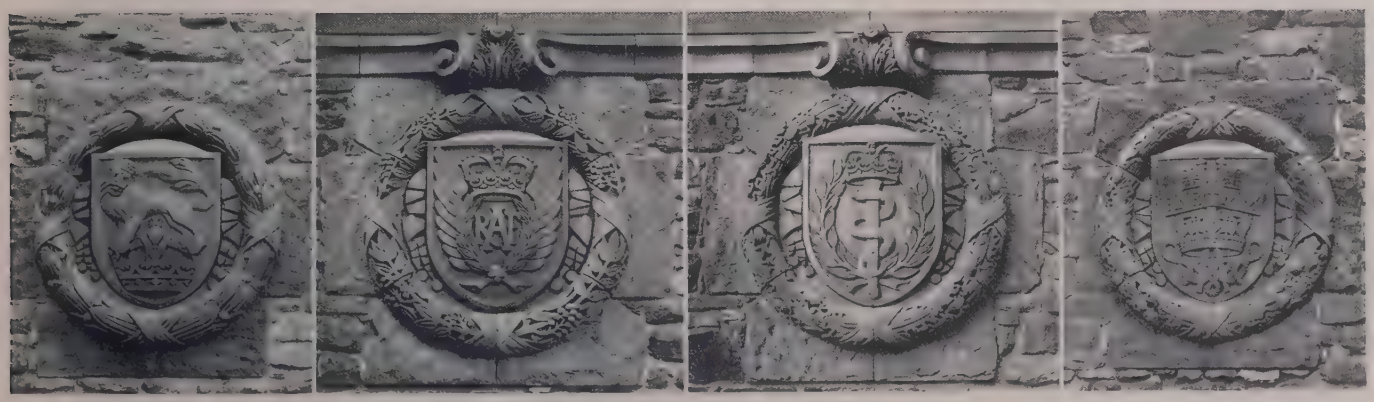
THE WAY INTO THE CASTLE: THE MEMORIAL
SEEN RISING ABOVE THE PARAPET.

THE ENTRANCE PORCH

Animal and heraldic sculpture by Phyllis Bone.

THE MEMORIAL, FROM THE NORTH-WEST,
SHOWING ROCK EXPOSED.

Pilkington Jackson.

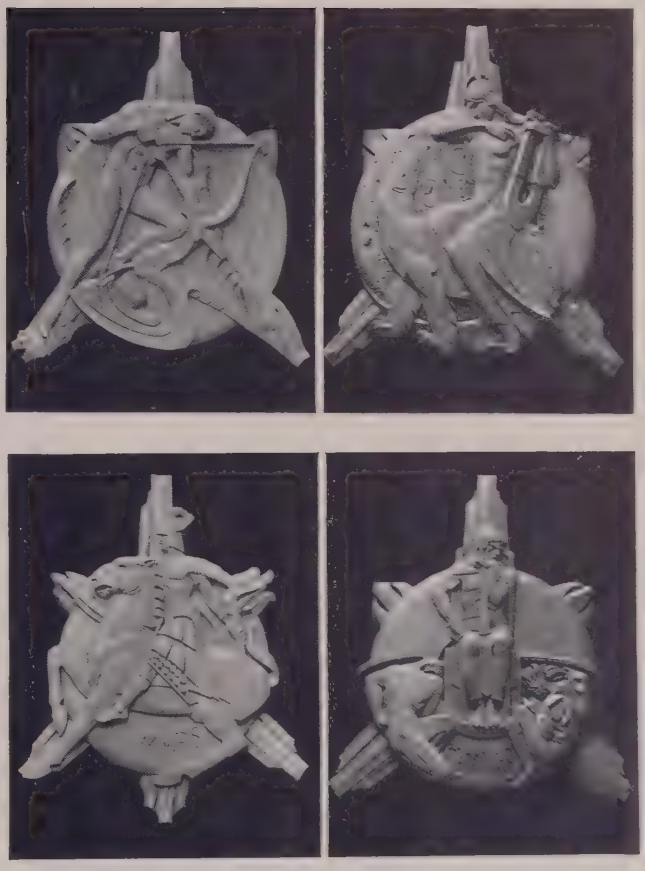


DETAIL OF THE EAST WALL, AND BADGES ON OUTSIDE WALLS.
UPPER ROW: SCOTTISH DIVISIONS. LOWER ROW: CORPS.

Pilkington Jackson.

THE SHRINE, FROM THE EAST.

ANGELS SUPPORTING THE
LION OF SCOTLAND.
Alice Meredith Williams.



FOUR OF THE PLANETS, CARVED IN STONE ABOVE THE SHRINE WINDOWS: SUN, MOON, MARS AND SATURN.
Designed by Douglas Strachan; modelled by G. Salvesen.

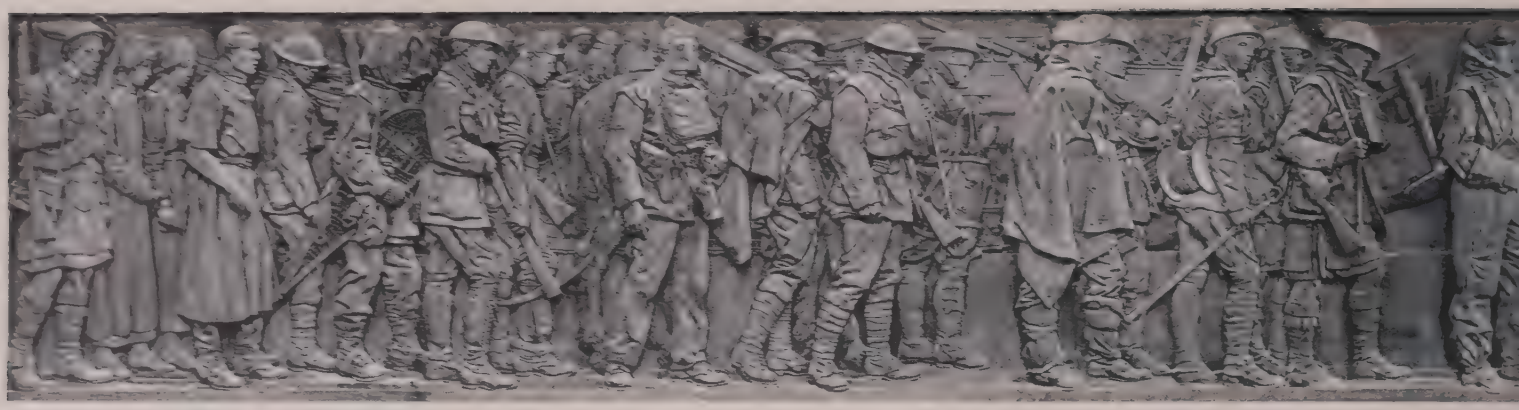
SHOWING CHARACTER OF CARVING OF ANGELS.
Alice Meredith Williams.

LOOKING INTO
THE SHRINE.

Gates by Thomas Hadden.

ST. MICHAEL PENDENT FROM VAULT OF SHRINE.

Modelled by Alice Meredith Williams.
Carved in Scots Oak by W. and A. Clow.



THE BRONZE FRIEZE ON THE WEST SIDE.

WITHIN THE SHRINE, LOOKING SOUTHWARDS. *Heraldic carving by Pilkington Jackson.*

In the foreground is seen the top of the casket. The shields of arms round the archway represent the Empire Overseas from which Scotsmen came to serve their Motherland.

KEY TO FRIEZE (*reading left to right*).

West Panel.

1. Cameron Highlanders, Private.
2. R.A.M.C., Nurse.
3. V.A.D., Nurse.
4. R.A.M.C., Major.
5. R.A.M.C., Stretcher Bearer, Private.
6. North Russia Expeditionary Force, Private.
7. Army Chaplain, Major.
8. R.E. Tunnelling Company, Sapper.
9. Tank Corps, Gunner.
10. H.L.I. Lewis Gunner, Private.
11. H.L.I. Lewis Gunner, Private.
12. R.F.A. Ammunition Column, Gunner.
13. K.O.S.B., Private.
14. K.O.S.B., Private.
15. R.E. Mounted Signaller, Corporal.
16. Black Watch Royal Highlanders, Private.
17. Black Watch Royal Highlanders, Private.
18. Royal Flying Corps, Lieutenant.

East Panel.

19. Royal Flying Corps, Mechanic.
20. Royal Scots Fusiliers, Private.
21. Able Seaman, Seaman Gunner.
22. Royal Marines, Private.
23. R.N., Warrant Officer.
24. Stoker Fire Party.
25. R.N., Signaller.
26. Stoker.
27. Mine Sweeper.
28. R.N.V.R., Seaman.
29. Scottish Horse attached Imperial Camel Corps, Trooper.
30. Seaforth Highlanders, Private (France).
31. Seaforth Highlanders, L.-Corpl. (Palestine).
32. Scottish Rifles Cameronians, Private.
33. R.G.A., Captain.
34. A.S.C., Driver.
35. R.E. Pigeon Service, Sergeant.
36. London Scottish 14th County of London, Pte.
37. South African Scottish, Private.
38. Q.M.A.A.C.
39. Red Cross Ambulance, Driver.
40. W.R.N.S., Officer.
41. W.R.A.F.

North-west Panel.

42. R.F.A., Gunner.
43. R.H.A., Driver.
44. Lovat's Scouts, Trooper.
45. Royal Scots Greys, 2nd Dragoons, L.-Corpl.
46. R.A.S.C., Motor Transport Driver.
47. Midshipman.
48. New Zealand Auckland Regiment, Piper.
49. Lothians and Border Horse, Trooper.
50. General.
51. Scots Guards, Sergeant.

North-east Panel.

52. Gordon Highlanders, Piper.
53. 16th Canadian Scottish, Private.
54. Argyll and Sutherland Highlanders, Private.
55. Machine Gun Corps, Corporal.
56. Submarine Rating.
57. R.N., Lieutenant.
58. Petty Officer Gunner's Mate.
59. Royal Scots, 2nd Lieutenant.
60. R.N., Able Seaman.

BRONZE FRIEZE ON THE EAST SIDE OF THE SHRINE.

NORTH END OF THE SHRINE, SHOWING STEEL CASKET GIVEN BY THE KING AND QUEEN: THE LIVING ROCK RISES ABOVE THE GRANITE FLOOR.

Frieze by Morris and Alice Meredith Williams.
Casket by Thomas Hadden.

NORTH-WEST PANEL OF FRIEZE.

NORTH-EAST PANEL OF FRIEZE.

A GLIMPSE OF THE EAST WALL OF THE SHRINE.

Sculpture by Pilkington Jackson.
Ironwork by Thomas Hadden.

One of the west pair of lights. *The central light.* *The east pair of lights.*

FOUR OF THE SEVEN WINDOWS IN THE SHRINE.

Douglas Strachan.

THE HALL OF HONOUR,
LOOKING WESTWARD.

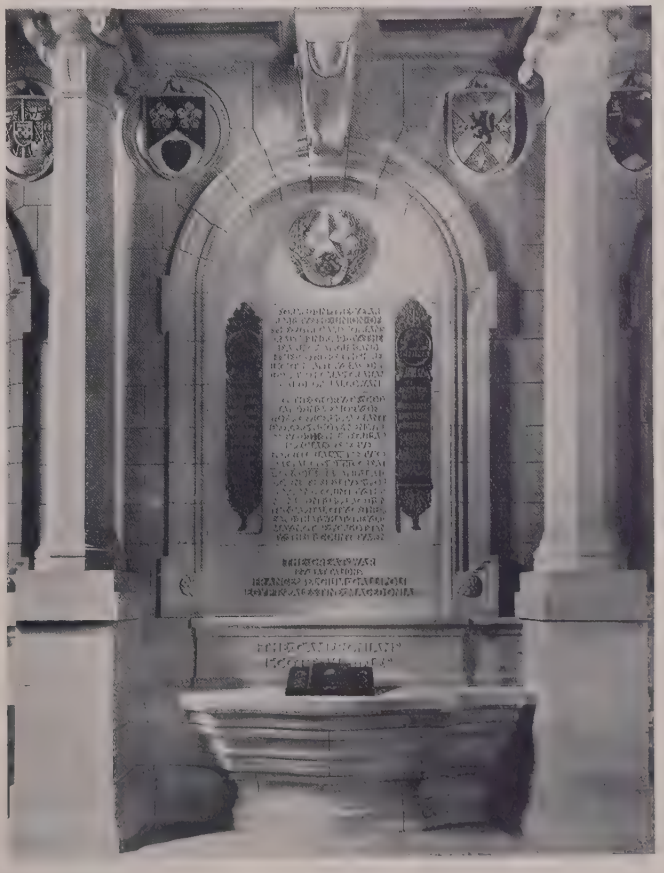
SOUTH-WEST BAY OF HALL OF HONOUR, SHOWING THE ARGYLL AND SUTHERLAND HIGHLANDERS' MEMORIAL AND THAT TO SCOTSWOMEN.

SOUTH-EAST BAY OF HALL OF HONOUR, SHOWING THE GORDON HIGHLANDERS' MEMORIAL AND THE YEOMANRY TROPHY.

THE ROYAL SCOTS.

THE SCOTS GUARDS.

THE ROYAL SCOTS FUSILIERS.



THE CAMERONIANS.

Modelling, bronzework and carving by Pilkington Jackson.

THE SEAFORTH HIGHLANDERS.

THE ARGYLL AND SUTHERLAND HIGHLANDERS.

THE GORDON HIGHLANDERS.

THE CAMERON HIGHLANDERS. *Modelling, bronzework and carving by Pilkington Jackson.*

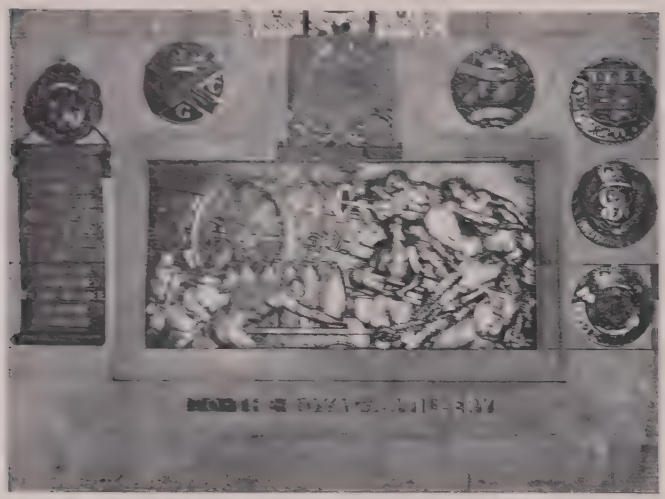
THE BLACK WATCH.

THE KING'S OWN SCOTTISH BORDERERS.

THE ROYAL SCOTS GREYS.

THE HIGHLAND LIGHT INFANTRY.

Modelling, bronzework and carving by Pilkington Jackson.



THE ROYAL ARTILLERY. *Panel by Alex. Carrick*

TO THE PADRES. *Panel by Hazel Kennedy.*

YEOMANRY TROPHY.
ENGINEERS' PANEL. *Pilkington Jackson.*
Alex. Carrick.

THE LONDON, LIVERPOOL AND SOUTH AFRICAN SCOTS.
Panel by Alice Meredith Williams.

THE ROYAL AIR FORCE. *Window by Douglas Strachan.*

THE MERCANTILE MARINE. *Pilkington Jackson.*

THE ROYAL NAVY. *Window by Douglas Strachan.*

THE ROYAL MARINES. *Pilkington Jackson.*

"IN HONOUR OF ALL SCOTSWOMEN."

Bronzes modelled by Alice Meredith Williams.

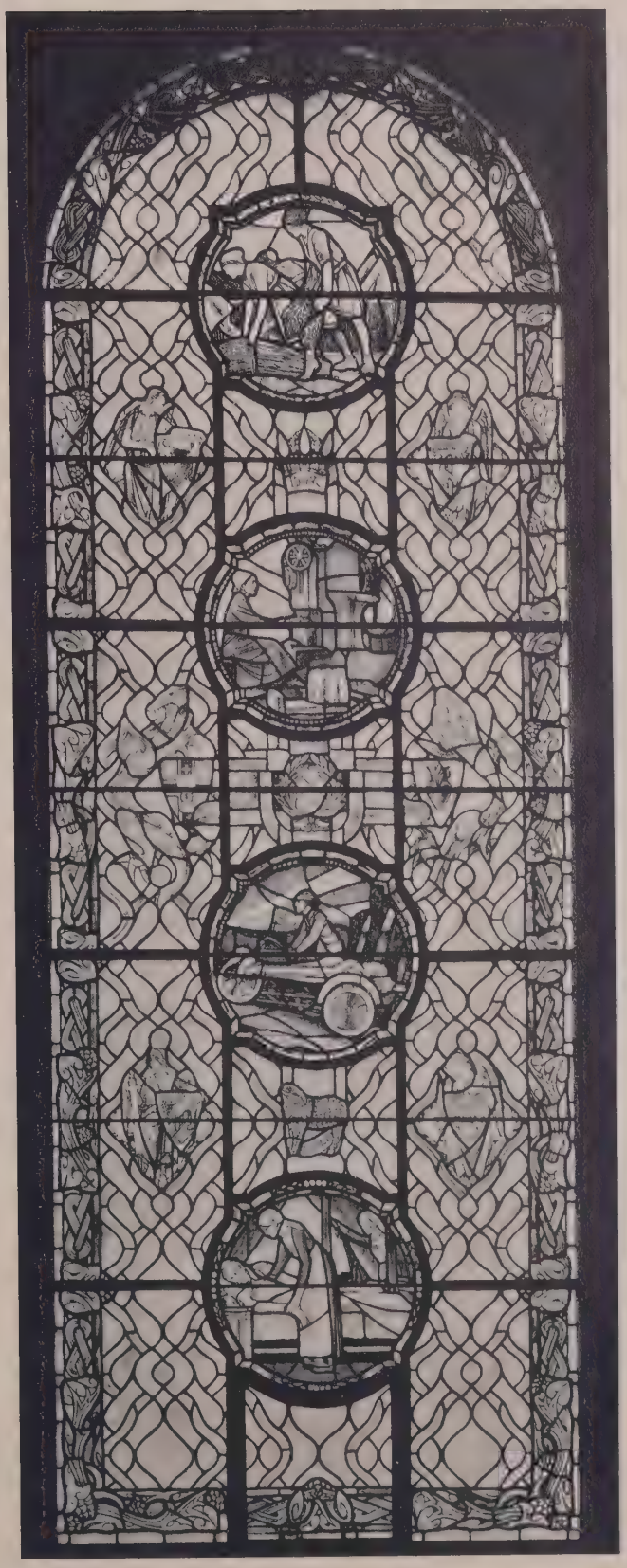
THEY SHALL GROW NOT OLD AS WE THAT ARE LEFT GROW OLD
AGE SHALL NOT WEARY THEM NOR THE YEARS CONDEMN
AT THE GOING DOWN OF THE SUN AND IN THE MORNING
WE WILL REMEMBER THEM

IN MEMORY OF THE NURSING SERVICES.

Modelled by Alice Meredith Williams.

THE WAR AT HOME:
ANTI-AIRCRAFT GUNS.

Douglas Strachan.



THE WOMEN'S WINDOW IN
THE HALL OF HONOUR.

Douglas Strachan.

THE CARRIER PIGEONS.
Phyllis Bone.

IN THE PORCH : THE PELICAN IN HER PIETY.
Alice Meredith Williams.

TO THE TUNNELLERS' FRIENDS.
Phyllis Bone.

FOUR OF THE ANIMALS WHICH SERVED IN THE WAR.
Phyllis Bone.

KR-596-44